

NFB Film in One-Day Lawsuit

'Kane' Wins Review Honors

"Citizen Kane," written and directed by Orson Welles, was selected by the National Board of Review in its 16th annual selection as the best picture of the year.

The best foreign language film, according to the vote, was "Pepe Le Moko," and the best documentary film was the British RAF thriller, "Target for Tonight." Receiving honorable mention was "The Forgotten Village," for which John Steinbeck did the scenario.

The 10 best American films in
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Films Salute Tobruk

Columbia has registered the title, "Salute to Tobruk" with the Hays Office. The story is being prepared now.

The picture idea was inspired by a BBC program from London lauding the heroic defenders. It will be made with an all-male cast.

'War Clouds' Object of Legal Action By March of Time

The National Film Board short subject, "War Clouds in the Pacific," caused a one-day lawsuit in the Federal Court of the United States. The March of Time moved to restrain MGM, which had secured American distribution, from offering it to exhibitors. The next day a settlement was effected and the suit withdrawn.

About the time the Yellow Streak shot through the air above Pearl Harbour the Canadian film was in full projection in Canadian theatres. MGM secured the American release rights, figuring rightly that the Canadian compilation was a timely and sure draw. Certain of the March of Time's footage was used. The March of Time was issuing its own war special, "Battlefields of the Pacific," and wanted no competition from its own work in other guise. RKO distributes March of Time productions.

Louis de Rochemont, producer of the March of Time, in launching the legal action, said: "During the past three years, upon request we have frequently given the Na-

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It Can't Happen Here—We Hope

New York has been moving its guard up for an air blitz. Most important is the conduct of theatres during such action. Managers have been meeting regularly to figure out the best things to do.

At one meeting of 1,300 of them Bob Weitman, who handles Broadway's Paramount, told the story of the manager who was asked suddenly what he would do in case of fire.

"Well," hesitated the manager, "I think I'd go up on the stage and say, 'Ladies and gentlemen, my theatre is on fire. I don't know what you're going to do, but I'm going to get the hell out of here!'"

'Dumbo' Gets Kid Kudos

A nation-wide poll of junior opinion, conducted by the National Board of Review, reveals that Walt Disney's "Dumbo" is considered by under-age critics to be one of the best ten of the year.

That's three for RKO in the year's prize ten-spot. "Citizen Kane" and "The Little Foxes" were blue-ribboned earlier.

Jules Levey Home

Jules Levey, producer of "Hellzapoppin'," a Universal release, was in Toronto with his family over the holidays. The Queen City is his home town.

"Hellzapoppin'" was booked into Toronto's Uptown Theatre for New Year's Eve but was yanked for some reason.

Hollywood Digs Down Deep

Hollywood is digging in deep for the duration. Most studios are in the thick of protective preparations but Warners has already completed a system of trenches, dugouts and air raid shelters. The Burbank studios won't be caught short if the Japs come over.

Four major shelters, all situated in basements of steel and concrete buildings, and all honey-combed with sand-bagging, are now ready for any emergency. At the same time, Blayney Matthews,

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B'Nai Brith Plans War Reel

The Toronto Lodge of B'Nai Brith, an international organization, is preparing a short of its activities in behalf of the war effort. Carl Keyfetz is in charge. Max Lewis is president of the lodge, which has maintained an active interest in its own and other drives since the war began.

Best known, perhaps, of its enterprises was the raffle across Canada for a purse donated by Mary Pickford. Before it was won by a service station attendant in Peterboro recently the purse

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Ford to Navy

John Ford, famed director of "The Informer" and "How Green Was My Valley," is now a Commander in the USA Naval Reserve. Ford, with a staff of thirty men, most of them former Hollywood technicians, will make tactical and documentary shorts.

Ford is responsible to Col. William (Wild Bill) Donovan, Co-ordinator of Information, and future use of the shorts filmed will depend on Donovan and President Roosevelt.

Coplan, Glazer Switch Posts

Sam Glazer, who was Canadian Sales Manager for United Artists, and David Coplan, who occupied the same position with Columbia, have replaced each other. Glazer stepped into Columbia on December 5th and Coplan takes his spot at United Artists as soon as his affairs can be cleaned up.

Coplan started with Columbia in 1926, subsequently became head of the Montreal branch and in 1932 was moved to the Toronto office. He is also associated with the National Film Board as a dollar-a-year-man. He is credited with having assisted greatly in the more general distribution of Canadian war effort shorts on the continent.

Sam Glazer, in moving to Columbia, ends an 18-year association with United Artists. He became Canadian Sales Manager a year ago, when Haskell Masters left to become one of UA's regional sales chiefs. It is said that when news of the change became known several offers came to both parties from sources interested in

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Chaplin Donates

Charlie Chaplin, British-born comedian, has sent \$2,500 to the mayor of his native Lambeth for war relief. The money was earned through showings of "The Great Dictator" to British troops.

B. DAVIS QUILTS AS ACADEMY PREXY

Bette Davis, Warners' star, who became president of the Academy of Motion Picture Arts and Sciences three months ago, has resigned that post. Miss Davis explained that it was a full-time job and her ability to fulfil its needs was limited.

Walter Wanger, now vice-president, automatically succeeds to the presidency.

Film Weekly

FORMERLY

THE CANADIAN MOTION PICTURE EXHIBITOR

HYE BOSSIN

Managing Editor

VOL. 8, NO. 2 JAN. 7th, 1942

Subscription Rates: Canada and
U.S.: \$5.00 per annum

28

Address all communications to
The Managing Editor

CANADIAN FILM WEEKLY

21 Dundas Square

AD. 4318

Toronto, Canada

'Kane' Wins Review Honors

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1941, according to the Board's choice were "Citizen Kane," "How Green Was My Valley," "The Little Foxes," "The Stars Look Down," "Dumbo," "High Sierra," "Here Comes Mr. Jordan," "Tom, Dick and Harry," "The Road to Zanzibar" and "The Lady Eve." These were picked on artistic merit and importance.

The Committee on Exceptional Photoplays, a section of the Board, picked the following performances for praise:

Sara Allgood in "How Green Was My Valley," Mary Astor in "The Great Lie" and "The Maltese Falcon," Ingrid Bergman in "Rage in Heaven," Humphrey Bogart in "High Sierra" and "The Maltese Falcon," Gary Cooper in "Sergeant York," Donald Crisp in "How Green Was My Valley," Bing Crosby in "The Road to Zanzibar" and "The Birth of the Blues," George Coulouris in "Citizen Kane," Patricia Collinge in "The Little Foxes," Bette Davis in "The Little Foxes," Isabel Elsom in "Ladies in Retirement," Joan Fontaine in "Suspicion," Greta Garbo in "Two-Faced Woman," James Gleason in "Meet John Doe" and "Here Comes Mr. Jordan," Walter Huston in "All That Money Can Buy," Ida Lupino in "High Sierra" and "Ladies in Retirement," Roddy MacDowall in "How Green Was My Valley," Robert Montgomery in "Rage in Heaven" and "Here Comes Mr. Jordan," Ginger Rogers in "Kitty Foyle" and "Tom, Dick and Harry," James Stephenson in "The Letter" and "Shining Victory," and Orson Welles in "Citizen Kane."

Thanks, USA

Americans are realizing that Canada's place in the motion picture world is more than just that of a large and luscious strip of exhibitor territory. The war provided a powerful counter-current of Canadian motion picture intelligence. The current sensation in the field of shorts is the National Film Board's on-the-nose war subject, "War Clouds in the Pacific," which had the sudden Jap jump figured out photographically. MGM smartly tied it up for American distribution.

The National Film Board, under John Grierson, has attracted the attention of movie men everywhere. Through it Canada has moved to the forefront of motion picture expression of national and military aims.

In a recent issue of Film News, a fine magazine devoted to educational and documentary films, Donald Slesinger wrote:

"By the time the full fury of war burst over London the motion picture in England, in Canada and in Australia was doing its bit. The peoples of the British Empire began to understand each other."

The American public before the USA entry, plagued by isolationism, viewed Allied war pictures with some distrust. As John Grierson explained to an American audience just before the Jap attack, "We were afraid that you would think that we were trying to do something to you." So Canada was reticent about attempting American distribution of its war shorts.

Now, when time proved our premise in the matter of the Axis military intentions, Slesinger says for the USA what Canada has felt since the Nazis attacked Poland:

"The motion picture, in aiding friendship and understanding, has its greatest opportunity. It has long amused and diverted us all. It now has a clear responsibility—to use its technical skill to help keep alive a love of freedoms of mankind, that will make every farmer, worker, manager, soldier, sailor, a defender to the death of our ideals."

Tom Baird of the British Film Centre told Slesinger in the spring of 1939 that the film should be used to raise human standards. And John Grierson repeated to him what he had told Hollywood film makers during a visit to the studios—that the public must be informed and warned. Hollywood tried hard but often enough its efforts lacked directness and the Isolationists, through the Senate inquisition and other methods, lessened the benefits of the lesson.

"The American film makers," wrote Slesinger, "join the British, Canadian and Australian film groups in dedicating themselves to that task."

Canada, with a population of something like 12,000,000, has been proportionately devoting more footage to government films than any other country.

If there is any satisfaction in having taught the teacher, it is ours.

B'nai Brith War Reel

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brought in \$12,000. This is being distributed amongst lodges near military centres for direct benefit.

The Jewish service organization has adopted many varied forms of war help. One hundred and fifty of its members belong to a blood donors club. It has its own bomb victims fund. To date 36 variety shows have been presented to the troops in training at Camp Borden. A channel for magazine col-

lection is in constant action and very few ideas for increased work have escaped the membership.

B'nai Brith lodges everywhere are matching the Toronto activity. In Windsor recently a special show netted \$750 for the local Overseas Smokes Fund.

The film planned by the Toronto Lodge will be used as a membership impetus locally and also shown across the country to inspire other lodges and organizations with similar enthusiasm.

NFB Short in One-Day Lawsuit

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tional Film Board of Canada scenes from the March of Time films for use in Canadian Government defence pictures. However, it has always been with the distinct understanding that such pictures were for exclusive Canadian distribution or for governmental war archives."

An understanding was reached quickly. Credit will be given to the March of Time and no further use outside of Canada will be made commercially of any contributed footage.

"The Canadian Government, which produced and edited the MGM film," said De Rochemont's formal statement of the settlement, "has advised us through John Grierson, its Film Commissioner, that the sole purpose of the film, 'War Clouds in the Pacific' is to present Canada's official viewpoint as to its participation in the war with Japan."

Glazer, Coplan Switch Jobs

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their future services.

Glazer said that any talk of ill-feeling was nonsense and that his personal and business relations with Coplan were of the best. "I extend to him my best wishes for his new position," he said. "Then added smilingly, 'I started with the Allens in 1912 and I'll be more than happy to finish with them.'"

A number of shifts have been anticipated but the only news along those lines has Harvey Harnick, Columbia's Calgary branch manager, coming to the Toronto office and being replaced, it is said, by Harry Cohen. No further changes in personnel or policy have been announced as yet.

Coward in Film

Noel Coward, actor and author, will appear in an English naval picture, "In Which We Serve." It is the story of a ship and the lives of three of its officers. Coward will be one of the officers.

Also at Denham Studios and nearing completion is "Spitfire," starring Leslie Howard and David Niven. In shooting now is Herbert Wilcox's "Women of the Air," in which Anna Neagle plays Amy Mollison.

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Hollywood Digs Down Deep

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superintendent of safety and personnel, revealed three 200-foot trenches on the back lot. Trenches are in readiness for safety of persons who may be too far from shelters at time of a raid.

Ten more shelters are to be built.

Warner Bros. plan is to provide for evacuation of up to 3,500 employees within 12 minutes after a warning. If warning is flashed when enemy planes are sighted off the coast this would give time to spare to insure safety of every person in the studio.

Warner Bros. shelters now ready are the result of months of planning. They are complete with beds, hospital units, water in gas-proof containers, kitchens, and gas protection. Wardens have been appointed, colored arrows have been painted on sidewalks pointing to shelters, and within a few days rehearsals will be held to time studio evacuation.

At the same time Warner Bros. has set up an elaborate checking system against possibility of sabotage, has acquired three surgical ambulances, and has installed field telephones all over the lot so as to be independent of any break-down in wire service.

Field hospitals and fire fighting units are in training and first-aid groups are organized. The studio has been divided into four zones, each with a commander and staff under him. Rescue, salvage and incendiary bomb extinguished squads are also organized.

A specially built underground storage room has been installed for fuel, lubricants, paints, lacquers and other inflammable material. Members of police and fire departments have been assigned to air raid stations, protected by sandbags, from which they may not depart, even in case of raid. Steel helmets and gas masks have been supplied.

NY Critics Pick 'Kane'

The New York Critics Circle picked "Citizen Kane" as the year's best in its annual poll. Joan Fontaine, for her work in "Suspicion" got the best actress honors and John Ford got the directorial award for "How Green Was My Valley."

Knock Rogers, Astaire

The Hollywood Women's Press Club, holding its first Scallion Derby, tied smelly bouquets to Fred Astaire and Ginger Rogers as the least co-operative film players in 1941.

In reverse sentiment, Golden Apples were awarded to Bette Davis and Bob Hope.



Twentieth-Century Theatres' bang-up blowout at the Belvin to celebrate the season was the sixth of its annual kind. About 200 people from Toronto and outside, representing but a small part of the 20th staff and friends, were on hand for the revel. It was 3.30 a.m. when the eating and talking ended. It was daylight before the party broke up. Some party it was, too.

Partners, managers, ushers and caretakers joined with the home office and executive staff in having fun. O. J. Silverthorne, head of the Motion Picture Censorship and Theatre Inspection Branch of the Ontario government, was on hand as a guest of Nat Taylor and Raoul Auerbach. Responding to the verbal blandishments of Meyer Axler, who acted as master of ceremonies, the Censor passed on his good wishes. So did Joseph Singer, K.C., and Louis Rotenberg.

Nat Taylor, general manager, tried to withstand Meyer Axler's inducements towards speech-making but finally surrendered and bade the boys and girls welcome.

Jimmy Goode, colored comic of Dumbells fame and now a Famous Playerite, did his preaching routine, in which everybody's ways got a going over, from Raoul Auerbach's equine inclinations to Frank Meyers' figure wizardry.

Quite a few folks were asking for Jessie White, wife of home office's Whitey. It was the first party she missed in years. The baby was sick but she insisted on Whitey going. It just couldn't be a 20th Century party with both absent.

Syd Roth and Meyer Axler looked after things and did everything but cook and serve the chicken supper. They were aided by Murray Sweigman, who checked the guests in. A good job they did, too.

* * * * *

At the Odeon and Empire-Universal party they had a Santa Claus. This Santa, it seems, instead of being a kindly oldster in white fringe and red pants, was a lecherous old fellow.

That's the impression Miss Gerry Shumer of Head Office got. Santa ogled Miss Shumer, who is not too bad to look at. Even, better than that. Santa more than ogled her. He passed sly remarks. He bumped into her every chance.

Miss Shumer, not one to stand for such nonsense, was about to put the slug on Santa and his clutching claws several times. But he always floated out of reach in time. At last he seemed to get the idea and wafted.

Later she noticed comedian Sammy Sales, an old friend, sitting at one of the tables. She greeted him, complained about the evil Santa, then asked him how come he was at the party.

"You big dope," was Sam's ungentlemanly remark as he laughed. "I was Santa Claus!"

Sam as Santa Claus was Archie Laurie's idea.

* * * * *

The Paramount Office was sad the other week when news of the death of the mother of the former Marion Wainwright (Mrs. Harry Price) became known. She was a good friend to all. . . . Benny Granatstien of the Film Exchange building newsstand didn't hand out his usual Christmas cigars. Instead he gave the money to the British War Victims Fund via the Telegram. . . . Syd Taube, the irrepressible, was missing from most of the holiday haunts because he was resting in the Western Hospital for five days. Doctor's orders. . . . Tommy Mascaro of Belleville has a 14-year-old son who is theatrically-inclined and talented. Quite an entertainer thereabouts. . . . A good laugh was Famous' publicity department greeting sheet, with all the lads and lasses caricatured funnily by Bill Schallenberg's impish pen.

* * * * *

When roly-poly Curly Posen, conductor of the Casino orchestra, cracked a leg the other day it made all the papers—a tribute to Curley's importance and popularity.

The corpulent lad was heading out of the pit after the last show. The cast was waiting to start a backstage Christmas party. With glee in his heart Curly, a healthy fellow for his nourishment, headed downward. And got there faster than he figured. Some Christmas present.

This is Curley's tough luck year. During the summer he was out of action with a couple of banged-up fingers.

At neither time did Curly imbibe artificial inspiration. He doesn't need it to spur tough luck. It comes along anyway.

Production in South America

The USA, which gained the upper hand in picture-making from Europe during the last war, has a growing threat from South American competition.

Latin-American lands have been applying themselves intensively to every phase of picture-making from writing to production—and learning fast. The great cities and huge population of the other American continent are capable of supporting big-budget features and sharp businessmen have come to recognize the fact.

The Latin love of music and acting guarantees a surplus of talent, since many of its stars have been imported by Hollywood. The fact that Hollywood just hasn't managed to get the hang of South American tastes—to the point of open rebellion against USA pictures at the box-office—is an encouraging factor.

B. P. Schulberg, now at Columbia, gave public recognition to South American competition in a recent statement. Not only have the South American writers picked up screen technique, he pointed out, but American film technicians have been brought down there at good prices to help.

Some 40 per cent of Hollywood's returns used to come from outside the USA. With English films having improved enough to give Hollywood competition at American box-offices and with the film fields of most countries prepped up by their governments for war purposes, post-war competition will be much greater.

Cpl. A. Grayston In CEF Film Unit

Corporal Alan Grayston, who left Associated Screen News to join the service, has been transferred to the recently-formed Canadian Army Film Unit. He is working with Lieutenant John MacDougal, placed in charge of army motion picture activities some months ago.

Corporal Grayston was in the Still Department of Associated Screen News before joining up last year and his father is still a member of the staff. Lieutenant MacDougal was a motion picture director with the same outfit before leaving for overseas more than a year ago.

The Army Film Unit was established over three months ago by John Grierson and is attached to Canadian Military Headquarters. Its chief purpose is portray the activities of the Canadian troops wherever they go in the line of duty.

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Digest of Reviews

RKO

BALL OF FIRE

A saga of slangage. A group of cloistered pedagogues, assembling an encyclopedia, get tangled up with a hoodlum mob. Gary Cooper, specializing in English, does some field work in a night spot to pick up current lingo. He meets Barbara Stanwyck, who strings him along romantically so that she may hide out in the prof's sanctum while the law is looking for her as a material witness against her mob chief sweetheart.

It's a new twist that is worked into a swell picture by the stars and a powerful supporting cast.

FOUR JACKS AND A JILL

An amusing musical with not too much to offer. Strictly stuffing about four struggling musicians who adopt a tough luck lass, Anne Shirley. It has a lively cast of varied talents—Ray Bolger, Desi Arnaz, June Havoc, Fritz Feld, Eddie Foy, Jr., and others.

Warners

THE MAN WHO CAME TO DINNER

The big stage buildup to this will bring the business in and it will be found generally satisfactory. It doesn't achieve the same entertaining madness as "You Can't Take It With You" but it's full of romp and wit. It might have been a little shorter, with less reliance on the audience to catch the wisecracking barrage.

Monty Woolley is the pleasant heel of a lecturer who cracks a leg and is incarcerated in a stranger's home, Grant Mitchell. His wife, Billie Burke, is bulldozed into living upstairs with the rest of the family. His secretary, Bette Davis, falls in love with a local reporter and Woolley imports Ann Sheridan to steal her love, Richard Travis, away. That's how it goes.

Jimmy Durante shows up for a short and funny session.

Paramount

BAHAMA PASSAGE

The grand scenery and luscious technicolor help prop this one but there's a surplus of talkage and footage. It ambles along with excessive leisure but it does provide a restful period. Madeleine Carroll is the hep chick who steals the unwilling Stirling Hayden from his slightly wacky mater, Flora Robson. Leigh Whipper, as a West Indies colored foreman, is good.

A popular novel before it was a picture, the reading public will be attracted.

Fox

RISE AND SHINE

A boola-boola binge about a raw-rah boy with big muscles and a thick skull. Jack Oakie is the college kid—no kidding—who don't know from nothin' but plows through all opposition. George Murphy, representing a gambler, checks into town to clock Oakie for future bets and falls in love with Linda Darnell, Oakie's nurse.

Fox dumped the best second-string crew into this one—Walter Brennan, Milton Berle, Donald Meek, Ruth Donnelly and Raymond Walburn. The result is highly entertaining—even if Oakie does win the big game on script schedule.

CADET GIRL

This is about two brothers who love the same dame—but the audience won't care for any of them much. Carole Landis, George Montgomery and John Sheppard are the tangled three-some.

Empire-Universal

GAS BAGS

This is a good example of English rough farce. If some of the cracks are too native for quick audience pickup, the rest of it is full of funny floundering. It's good honest comedy because you aren't asked to believe any of it. Any crowd will roar at most of it and chuckle at the rest. There's no romance.

Six RAF men, made up of Britain's goofiest comics, land in a German concentration camp via a runaway balloon. They find themselves among dozens of Hitlers—doubles who are on strike. One of the English lads offers to do the job. That gives it a touch of "The Great Dictator." But there the similarity ends.

The mad mob is made up of names which mean little over here. No matter. The picture is live stuff and sure neighborhood fare.

Columbia

SING FOR YOUR SUPPER

Light musical stuff about a bandleader, Buddy Rogers, looking for a break. He gets it through Jinx Falkenberg, socialite in disguise, who owns a night club. She sings with the band. Don Beddoe, as the publicity man, tells the papers about her debut. She leaves Rogers and comes back when she finds it wasn't his fault.

Bert Gordon, "The Mad Russian" of Cantor fame, carries the comedy but not too well. Eve Arden and Benny Baker help along. Not particularly bright.

Roly Young Tags 1941 Turkeys And Boosts the Ten Best

Roly Young, screen scribe of the Toronto Globe and Mail, who can be called the dean of Canadian movie columnists, not only picked his Ten Best Films of 1941 but amusingly tagged the year's worst ten turkeys.

Young's pick of the annual crop for merit were "Fantasia," "Citizen Kane," "Target for Tonight," "Dumbo," "One Foot in Heaven," "The Maltese Falcon," "Here Comes Mr. Jordan," "A Yank in the RAF," "It Started With Eve" and "Philadelphia Story."

Describing them as "candidates for the annual turkey shoot," he listed the pictures that "I hope to forget before 1942 is very old." The list follows in Roly's own words:

"Hudson's Bay," because it made one of our finest actors, Paul

Muni, appear like a tenth-rate dialect comedian.

"New Wine," because even the most charitable feelings toward the Schubert music cannot conceal the fact that new wine is decidedly sour.

"Dr. Jekyll and Mr. Hyde," because it could not justify itself as entertainment, and contained nothing to offset its complete unpleasantness.

"One Night in Lisbon," because its attempts to be smart Alec merely succeeded in being stupid, and set against a background of London during the blitz, were consistently in bad taste.

"H. M. Pulham, Esq.," because if you didn't like it you couldn't stand it, and I didn't like it.

"All That Money Can Buy." Benet wrote it, but he's neither

Goethe nor Gounod, and this rehash of the story of Faust took an hour and fifteen minutes to tell a yarn which could be told in fifteen minutes if it was worth telling at all.

"Pot O' Gold," because the gold was merely cheap gilding and they had no business to make Jimmy Stewart the sucker.

"Lydia," because it dragged some very talented and charming players through a morass of boring and stupid plot.

"Flight From Destiny," in which Thomas Mitchell felt compelled to commit murder, a feeling which was shared by most of the audience.

"Unexpected Uncle"—just because!

Universal-Wanger

Universal will distribute Producer Walter Wanger's "Eagle Squadron," which deals with the Yankee wing of the RAF. Much of it, shot in England, features scenes of actual air combat.

USA Exhibs Nix Consent Decree

The Consent Decree, which replaced block-booking methods in the USA and was widely hailed as an answer to certain exhibitor problems, is getting quite a panning these days. Opinion as to the Decree's benefits has been reversed in many cases.

A poll was taken of a section of Connecticut exhibitors and 98 per cent were for a change to the old method of distribution. They feel that block-booking would serve the purpose if contracts contained a reasonable cancellation clause. It was claimed that under the block-of-five system cancellation privileges were at a minimum. When block-booking was in action an exhibitor could cancel from 10 to 20 per cent of contracted product.

The regional Allied made the checkup.

Crack Schedule For United Artists

After months of indecision Samuel Goldwyn has chosen Gary Cooper to play the role of Lou Gehrig in the forthcoming Goldwyn picture based on the life of the famed baseball player.

The casting of the Gehrig role has proved exciting to the public and complex for Mr. Goldwyn. Sportswriters and baseball fans have written scores of letters about their choices; Cosmopolitan Magazine, Movie and Radio Guide and Sporting News have run contests among their readers on "Who Shall Play Gehrig?", and the general newspaper columnists have had their say about it too.

The overwhelming choice of all of these, and the result of a poll of The Baseball Writers Association, was Gary Cooper.

From Alexander Korda comes the announcement of what will easily be the most important film production of his career and one of the most important in motion picture history. He announces the production of Tolstoy's "War And Peace."

Filming of this novel of worldwide popularity and interest will start early in the summer of 1942, and is set for a production schedule that will cover six months.

William Bendix, who has just completed "Brooklyn Orchid," one of Hal Roach's new stream-lined features, arrived in New York last week from Hollywood to spend the holidays with his family.

New Advance In Television

A development in photo transmission by radio waves which may rival in scope and importance the invention of the radio and telephone has been announced in London by John L. Baird, inventor of large screen television.

Color pictures in three dimensions were shown a small audience. Transmitted from a nearby studio, all the objects shown had depth instead of the flat look common to previous efforts. The work is yet in early experimental stage and there are a number of screening angles to be solved, one of which is the fact that pictures must be looked at from directly in front to get the effect.

The work was done under war hardships and it is thought that all that is needed for completion is the availability of peace-time facilities.

Baird, 53 years old, is regarded as the father of television.



TOMMY MASCARO of the Capitol, Belleville, comes through with a January Month of Hits campaign.

He is plugging the idea with a minute-long trailer which is being shown all through the month of January. A special spotlighted calendar display fluttered in the lobby announcing every hit and a replica of it was put on a herald.

The false front of the theatre has been covered with a large banner boosting the month of January and the theatre has been decorated with balloons and streamers to give the house a festive look. All newspapers carry copy telling about it and special announcements are being made from the stage by Tommy.

Good work, Tom. Your idea of setting the month aside is a good one.

VERNON BURNS picked up the idea of the January Month of Hits for his Regent, Sudbury. Fortunately Vernon has a PA system in his house and he uses it. During intermission he flashes attractive lighting on the stage and then talks to the patrons. Here is a summary of one broadcast:

"Ladies and gentlemen — Have you heard of Vitamin E? Do you know that in these nerve-trying times it is becoming more and more essential for you to have vitamins? Some of you are in a position to afford expensive tonics. But at a nominal cost which even the most modest pocket-book can afford we offer an unlimited supply of Vitamin E, which is, of course, the entertainment Vitamin.

"Not only can you enjoy the very best entertainment but you can relax in comfortable seats and even enjoy smoking in our loges. — at the same time contributing to greater war effort by paying the defense tax on your admission ticket.

"Be sure that you have Vitamin E regularly, as there can be no greater relaxation than when seeing the following pictures to be shown in this theatre during January, the Month of Hits — and every show is certified entertainment."

Here Vernon listed his big attractions and gave a short talk about each one.

PAT DUNNE of the Royal, North Bay, lent his PA system to the largest department store in town, played Christmas carols over it and every 15 minutes plugged attractions at this theatre. The sound reached out into the street.

An easy idea and a good one, Pat.

THE best way to make a success of a theatre is to set a definite policy after careful consideration, then stick to it through fair weather and foul. Do not vary from it for momentary advantage. Work like hell and believe in your work.

This was brought to my mind by an elderly and successful gentleman who told me about his experience in a small town, in which he was engaged in the dry goods business some years back.

It seems that credit was extended to everyone by the local merchants and a tremendous business they all did—until they went out of business. His store sold for cash without exception and he had a hard struggle by sticking to the policy.

But after a period of time his business expanded, growing larger than any other. That is a lesson in setting a policy, even though it be foreign to existing conditions, and sticking to it.

Never expect the staff to do anything you wouldn't do and constantly set an example by working the hardest.

GARNET HEATHERLY of the Centre, London, answered an urgent plea from the London Boy Scouts for more toys for poor children. He ran a morning cartoon show, with the stipulated admission one toy in good working order.

The results were tremendous. Besides civic thanks the London Press gave him two good write-ups and a picture of the take heaped in front of the theatre.

He also gave a Christmas matinee for the lonesome chaps in town who were given a dinner by the municipality.

MAX PHILLIPS of the Grand, Sudbury, in plugging "Meet the Wildcat," had a large devil's head with a hat and whiskers in his lobby for two weeks before the date. It had red gelatine eyes, with lights set behind that projected a green hue and the effect was startling.

He also distributed large window cards throughout the district and made arrangements for future space, thus being able to mail them from then on and save time and cost. Just by talking to the folks. That saves him traipsing around over a 20-mile area. It all depends how you stand with the folks, I guess.

Good work, Max. We like to see you make your work easy and at the same time do a good job.

Columbia Busy On New Features

Edgar Buchanan yesterday was assigned to a feature role in "Mr. Twilight," which co-stars Cary Grant, Jean Arthur and Ronald Colman. George Stevens is producing and directing this comedy-drama, one of the company's most important productions. Sidney Buchman is responsible for the screen play. Buchanan, Hollywood's acting dentist, was awarded a long term contract by Columbia following his screen debut as Judge Bogardus in "Arizona." Since then he was featured in "Penny Serenade," "Texas" and "You Belong To Me."

Launched into production this week, "The Man Who Returned To Life," yesterday acquired Roger Clark for one of the major roles. This new mystery drama which Lew Landers is directing has John Howard, Lucille Fairbanks, Ruth Ford and Marcella Martin as the leads.

Ian MacDonald, Pierre Watkin, Aguglia and young Dickie Moore have joined the imposing cast which Columbia is assembling for "Martin Eden." This screen version of Jack London's seafaring novel went into production last week, with Glenn Ford, Claire Trevor and Evelyn Keyes as the headliners and Stuart Edwin filling a feature role.

Four feature roles were filled yesterday for the elaborate production, "Trinidad," when Veda Ann Borg, Roger Clark, Frank Jenks and Frank Sully were added to the cast. Janet Blair, Pat O'Brien and Brian Donlevy have top spots. Cameras are scheduled to start rolling this week, with Director Gregory Ratoff at the helm. "Trinidad" has as its background the recently acquired American defense outpost.

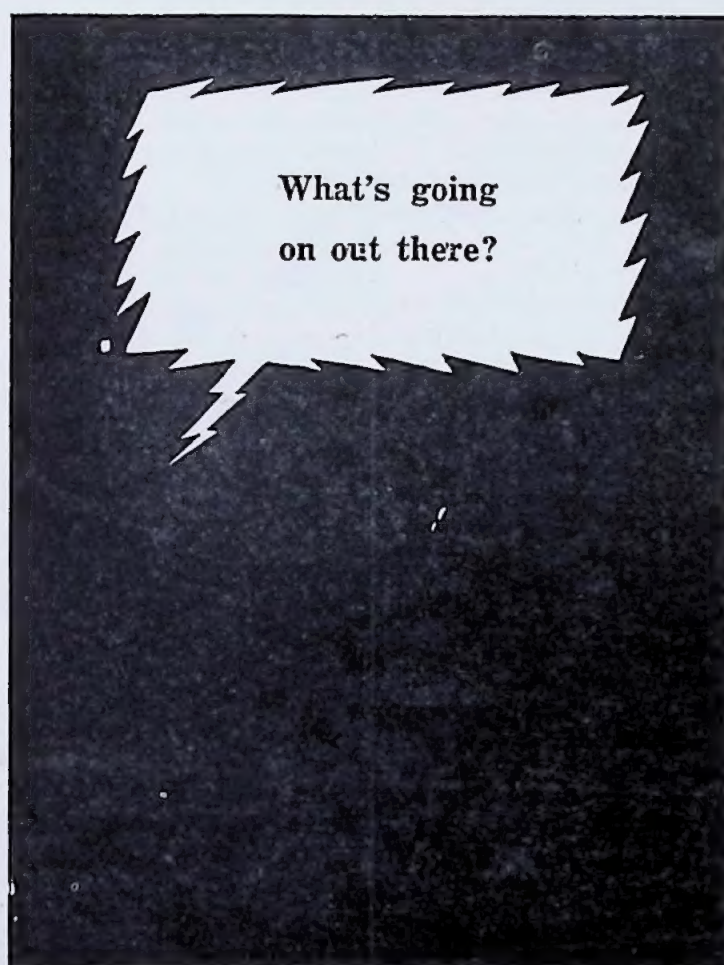
Runyon Produces First for RKO

Henry Fonda has been signed by RKO Radio for the starring part in "Little Pinks." This is the picture with which Damon Runyon, crack columnist and fiction writer, makes his bow as a producer.

"Little Pinks" is an unpublished story of Runyon's authorship, with a Broadway night club background.

Lt. Com. Frank W. Wead has been signed by Producer Reeves Epsy to write the screen play of "Bombardier," a picture of the men who operate the secret bomb sights in the twin engine Army bombers.

Don't
Be in the Dark!



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